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THE BATEMAN CONCERTS.

Next week two important musical events will transpire—one, the opening of Steinway & Sons' new Music Hall, and the other the inauguration of the same by Mlle. Parepa, and the talented members of the Bateman Concert Company. The Hall will be magnificent, and commodious in every respect, and will supply a need which has long been felt in this city. It will be in universal demand, and will prove, in addition to its recognized utility a fine business speculation.

The success of the Bateman Opera Company in this country so far has been very brilliant. In Boston, and wherever they have been in New England, the press has been loud in their praise, and the halls have been crowded. Parepa has been eulogized to the extent of all the adjectives in the language, and Brignoli is pronounced by many critics as the first tenor in the world, and the other artists, Fortuna, Ferranti, Rosa, Mills and Hatton, are declared every where as first class.

Parepa will open the Steinway Hall on Wednesday evening next, October 31st, when the greatest assemblage that ever crowded a concert hall will assuredly be present in honor of this occasion of double interest.

The concert of the great pianist, Wehli, at Albany last week, was a brilliant success. If the highest merit is any guarantee of success, Wehli will win it wherever he may appear.

THEODORE THOMAS'S SYMPHONY SOIREES.

The first soiree of the third season of Mr. Theodore Thomas's Symphony Soirees took place at Irving Hall, last Saturday evening. The attendance was good, though hardly as numerous as we expected. It was, however, as intelligent and critical an audience as we have seen in a concert room. The programme was as follows:

PART I.—Vorspiel "Die Meistersinger von Nurnberg," Wagner (new), Orchestra. Aria, "Che faro senza Eurydice," (Orphée), Gluck; Miss Antonia Henne. Concerto for Piano, G. op. 58, Beethoven; 1. Adagio moderato; 2. Andante con moto; 3. Rondo Vivace; Mr. William Mason and Orchestra. Rondo, "Non piu mesta," (Conerentola), Rossini; Miss Antonia Henne.

PART II.—Symphony, C. Schubert; 1. Andante-Allegro, ma non troppo; 2. Andante con moto; 3. Scherzo, Allegro vivace; 4. Ginale. Allegro vivace.

We suppose it is right that we should be afflicted with Wagner; we suppose he was sent for some wise purpose which has not yet manifested itself. Perhaps he is to music as boils are to the human system, absorbing all the vicious humors which might otherwise develop into something worse. If such is the case, we can only be grateful to Mr. Wagner, and endure him uncomplainingly. We freely allow the few grand things which he has achieved, but we cannot swallow the many nauseous doses he has prepared for us without making wry faces. We do not know what the composition "Die Meistersinger von Nurnberg" is intended to represent, for its incoherence and hopeless confusion afford no key to the hearer. The few coherent passages mean nothing and lead to nothing, and there are passages where the subjects are so mixed up, the discords so excruciating and unmeaning, each instrument seeming to have an independent idea of its own, irrelevant to any general idea, that when the masses arrive at a positive harmony, a sigh of relief bursts from the bewildered hearers, and the last note is hailed with pleasure. This is certainly not the class of music that the people wish to hear. If it is beyond the comprehension of musicians, how can it please or benefit the unlearned? Some of the latter are overawed by the crashing, roaring discords, but we have heard no listener say that he was pleased, or confess that he was touched. Such music is neither healthy nor elevating, and we regret to see it occupying a space in our classical programmes. Either Wagner writes and puts forth dreamy, incomprehensible trash, or the conductors who assume the responsibility of interpreting it, fail in reading it understandingly. Mr. Anschutz and Mr. Thomas have attempted it, and both have failed to render it intelligible. It is, we believe and regret, on the Philharmonic programme, so that Mr. Bergmann will

be called upon to give his interpretation. If he fails to unravel the tangled web of discordant ideas, we hope that the "Meistersinger" will be permitted to rest at Nurnberg, never to be disinterred until the generation for which it was intended shall arise to comprehend it.

Schubert's symphony in C was a blessed relief to every one present, in the presentment of musical ideas, clearly expressed in beautiful and fascinating forms. The hearer follows the composer's thoughts from phrase to phrase, and unembarrassed by involved outlines or irrelevant digressions, can digest and thoroughly enjoy each new beauty of imaginative and varied instrumental treatment. Of the four movements of this symphony, the second—the Andante—is the most perfect in every attribute of beauty. Its subjects are rich in the attributes for amplification, and their orchestral treatment, for wonderful coloring and refinement and fanciful effect, has never been excelled by any composer of ancient or modern date. Schubert seems to have conceived this movement for the purpose of developing the idiosyncratic sonorities of the various instruments. Like the separate flowers in a parterre, the individualized instruments give color to the composition, till the ear, as the eye, is bewildered by the fascination of individual beauties and the gorgeous richness of the combination of the whole. This movement finely executed, and displayed to the best advantage the fine material of which Mr. Thomas's orchestra was composed. The performance of the whole symphony reflected credit upon the performers and their conductor, and its excellence was acknowledged by the public by hearty and appreciative applause.

The vocal debutante of the evening, Miss Antonia Henne, an American lady from the West, pupil of Signor Muzio, made a decidedly favorable impression. She has a lovely voice, its chief charm being its full melodious equality throughout its entire scale, so perfect is the blending of its registers. Her style is unimpeachable; her execution is rapid and well articulated; the smaller graces of execution, too often neglected by pretentious artists, are given by her with neatness and precision. Gluck's difficult aria, "Che faro senza Euridici," tested her "cantabile" and recitative. The first was a success, the second displayed good phrasing and emphasis, but lacked in force and dramatic expression. The anxiety and fear attendant upon a first appearance must excuse this, and warm praise be vouchsafed for the general excellence of the performance. The close was very ineffective, a want which a few words of advice from the conductor would have supplied, and which we think it was his duty to have uttered, for the reasons, first, to produce the best possible effect for the performance, and second, for the sake of the novice, who was a child in care of superior